

月亮是外國的圓？以皮耶·布迪厄觀點分析品味與資本對本國藝文參與之影響

**Is the grass always greener on the other side of the fence?
An analysis of the impacts of taste and capital upon cultural
participation from the perspective of Pierre Bourdieu**

陳志賢^{*} Chihi-Hsien Chen

摘要

立基於皮耶·布迪厄（Pierre Bourdieu, 1930-2002）的文化區異觀點，本研究以大高雄地區電話問卷調查為基礎，實證檢驗資本與品味對本國藝文參與和支持的影響，探索既有的經濟與文化優勢如何透過本國藝文參與或不參與而得以展現，希望凸顯土洋美學區異的階級權力運作面向。統計結果發現，具備文化與社會資本不致於阻礙高雄民眾過去或未來的本國藝文參與，易懂與實用品味加上過去接觸本國藝文的正面經驗還能發揮中介作用，強化下一波本國藝文的參與。反倒是高收入與年輕族群不太接觸本國藝文、對本國藝文之正面評價不高、未來也不太會以行動支持本國藝文。

關鍵詞：文化資本、經濟資本、品味、文化區異、藝文參與

* 陳志賢，高雄應用科技大學文化創意產業系副教授。

Chihi-Hsien Chen, Associate Professor, Department of Culture and Creative Industries, National Kaohsiung University of Applied Sciences.

Abstract

Focusing upon the impacts of capital and taste, this study uses the case of Kaohsiung to explore into the distinction regarding the cultural participation of the local and the foreign art works. Data have been collected through a city-wide telephone random survey and analyzed from the perspective of Pierre Bourdieu to sort out the causes and consequences of cultural participation. Statistic analyses show that, to some extent, the local/foreign cultural distinction has been the result of the symbolic violence of class power. High cultural and social capitals, according to regression analyses, defer neither participation nor support of local art works, whereas both practical taste and positive participatory experience have further encouraged future engagement with local cultural activities. However, those who reject local art works tend to be richer and younger. For them, distinction works with the discrimination against local culture, and the outcomes of their non-participation in return have led to certain kinds of class reproduction, which might be detrimental to the development of local cultural industries.

Keywords: Cultural capital, Economic capital, Taste, Distinction, Cultural participation

做為一位文字導演——論吳錦發小說影像化的書寫

Theme: As a Text Director: comment on Wu Jing-Fa's novels image of writing

郭澤寬* Ze-Kuan Guo

摘要

本文以吳錦發的小說作品為主要研究對象，並以他作品的藝術性問題，尤其是他影像化的文字技巧為討論重點。

做為小說家的吳錦發，大學所學的是社會學，這背景明顯的表現在他的作品的選材，與透視、分析議題的能力上。而他電影工作經歷，也在他作品中烙下深深的印記。觀察吳錦發的作品，除了有著對於弱勢民眾強烈的關懷的社會性格之外，更可以發現他將他的文字，化為電影鏡頭般，以高度影像感的文字，呈現豐富的情節內容；豐富的轉喻書寫，塑成眾多具有影像感的片段；與電影相近的分場結構，讓作品不僅是在說一件故事，吳錦發就如一位導演般，透過場景的分場、分鏡、剪接，將一個「故事」，化為具有高度戲劇性張力的作品。

本文即以吳錦發影像化的書寫特色為探討主題，並以他的作品為引例對象，從而說明，這種影像化的文字技巧，在其作品中的地位與形成的藝術效果為主要目的。

關鍵詞：影像化、電影、書寫、小說、吳錦發

* 郭澤寬，國立東華大學臺灣文化學系副教授。

Ze-Kuan Guo, Associate Professor, Department of Taiwan and Regional Studies, National Dong-Hwa University.

Abstract

This text takes Wu Jing-Fa's novel as the major research object, and takes the artistry of his work, specially the writing skill of the image as the discussion focus.

Wu Jing-Fa as novelist, he studied sociology in the university, this background is shown obviously in the selection of his work, and his capability of perspective and analyzing topics. His experience in Film industry also left strong footprint in his work. Observing Wu Jing-Fa's work which shows not only the social character in strong sympathy to the vulnerable population, but also he turns his words like a film camera with a high sense of the word image, showing the rich content of the plot.

Rich metonymy writing forms mange fragments of images. It's similar to the breakout and film structure, Let the work is telling of only a story, Wu Jing-Fa is just like a film director makes a "story" into a work with high dramatic tension through breakout scenario, storyboard, editing.

This text takes Wu Jing-Fa's image of writing as discussion topic, and takes his work as example, to explain the image of the writing skills, the position in his work and the artistic effect.

Keywords: Images, Movie, writing, Novels, Wu Jing-Fa

「預拍攝」之功能與實踐初探

A Preliminary Investigation on the Function of Previs in Practice

侯尊堯^{*} Tsun-Yao Hou

摘要

好萊塢電影工作者使用「預拍攝」(previs)向投資者簡報，取得資金，也使用「預拍攝」向製作團隊說明工作目標，以降低拍攝與後製的風險。越是資金龐大，以及運用視覺特效技術的電影，越是需要運用數位 3D「預拍攝」工具。本文詳細介紹「預拍攝」的發展歷史與優點，並探討個案《痞子英雄二部曲：黎明再起》和實驗兩部短片部分場景的分鏡，獲得不錯的成果，倡議引進 3D 動畫「預拍攝」作為導演的決策平臺，激發年輕導演的想像力，提升製作方案的可行性，將有助於提升我國電影製作的水準。

關鍵詞：分鏡設計、動態影像、3D 動畫、預拍攝、故事板

^{*} 侯尊堯，義守大學大眾傳播學系助理教授。

Tsun-Yao Hou, Assistant Professor, Department of Mass Communication, I-Shou University.

Abstract

In recent years, digital previs is playing a more and more dominant role. It offers a new way of making film and moving imagine. Hollywood production companies and visual effects studios are using previs in the project bidding stage. Directors are using previs not only to sell their ideas, but also to explain the complicated shots by giving their production team members the information they need to execute shots. This article introduces the history and techniques of previs, and investigates the movie Black & White: The Dawn of Justice and two short films which students made. I strongly recommends that young directors have to learn the technique of previs in order to enhance their creativity and leadership. Thus, it will also improve the ability of film making of our country.

Keywords: Shot design, Moving imagine, 3D animation, Previs, Storyboard

論唐傳十三弦箏曲的調式問題——以葉棟譯譜為例

On Tang pass thirteen strings Koto mode question: A Case Study of Ye Dong Translation Score

翁志文^{*} Chih-Wen Weng、周純一^{**} Chun-Yi Chou

摘要

關於唐傳十三弦箏曲的調式，葉棟在《唐樂古譜譯讀》一書中，曾以「之、為調式」的觀念，進行論述；而呂冰亦對其中的箏曲，以「同音列三音階」進行校正判定。

本論文發覺其分析結果，均與宋代《唐會要》中的記載多所不符，而若採用「一均七調」進行分析，則在沙陀調、越調、大食調等六種調名的分析上都能符合；故此調式問題有重新檢討的必要，而「同音列三音階」的方法，亦有待商榷。

關鍵詞：唐傳十三弦箏曲、調式、一均七調、唐會要

* 翁志文，國立臺南藝術大學中國音樂學系副教授。

Chih-Wen Weng, Associate Professor, Department of Chinese Classical Music, Tainan National University of Art.

** 周純一，南華大學民族音樂學系副教授。

Chun-Yi Chou, Associate Professor, Department of Ethnomusicology, Nanhua University.

Abstract

About Tang pass thirteen strings koto music of mode, Ye Dong in “Tang music Ancient Music Scores translation reading”, once “it, for the mode” concept discussed; and Lu Bing also one of koto music, with “homonyms out three scales” corrected judgment.

The paper found that the results of their analysis are inconsistent with the Song Dynasty, “Tang Huiyao” in the records and more, and if the use of “yi jun qi tiao” were analyzed at sha tuo tiao, yue tiao, da shi tiao of six tone the name of the analysis can be satisfied; therefore tuning issues need to review, and “homonym out three scale” approach is also open to question.

Keywords: Tang pass thirteen strings koto music, mode, yi jun qi tiao, Tang Huiyao